

# AUTHOR & JOURNALIST

SEPTEMBER, 1950

25 CENTS



CATHARINE BARRETT

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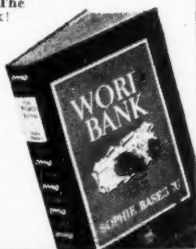
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*Author & Journalist*



# Mostly Personal

After our *A&J* staff report in the May issue on the summer writers' conferences, you are entitled to a brief report on how the meetings turned out this summer.

Among the many from which I have a direct report, almost all discovered a decline in enrollment, varying from 10 to 35 per cent. The reasons for this decline were quite apparent: the increasing number of such summer meetings, with greater competition among them; the feeling that money for fees was somewhat less available this year; and very importantly, the general uneasiness about the international difficulties as indicated by the Korean war.

But every director of a summer conference from whom I have heard personally felt very well satisfied with the results this year. Each felt that he had had one of his very best workshops, in many cases the best so far for his conference. The reasons, again, were quite obvious: the greater proportion of seriousness and enthusiasm among the participants at the workshops; the smaller proportion of wishful thinking and mere desire-to-be-a-writer; the increased possibility for good teaching-learning situations with the somewhat smaller enrollment.

Without question the summer conference is a phenomenon which is here to stay among writers. It has proved its real value, however great its limitations may be. But equally without question, the best conferences will need to increase even more their helpfulness to all concerned, and competition will probably weed out those less successful in proved results. And that is surely as it should be.

— *A&J* —

We wish to plead *it's our fault* about one item in the July issue of *A&J*. The poem "Puzzle for July" by Virginia Scott Miner in that issue had, as a part of its last line, the apparent signature of "The Editor." This signature was a part of the poem and a part, also, of the humorous point made by the

poem. Unfortunately, it was interpreted by some readers as a request for Christmas material by the editors of *A&J*, and we have received many manuscripts as a result. We regret that this misinterpretation was possible.

— *A&J* —

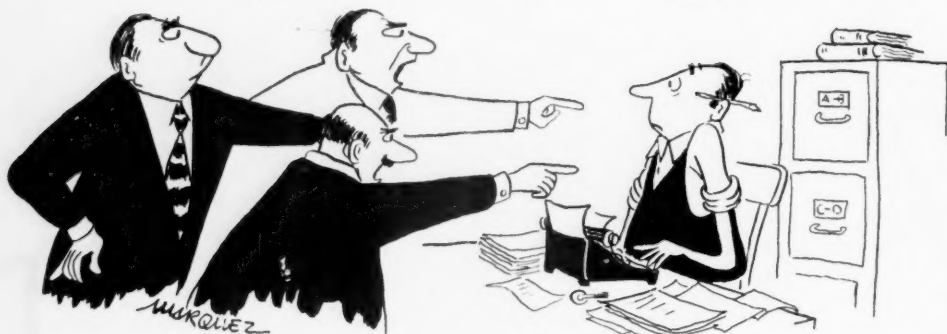
We are glad that the feature material can be so varied and extensive this issue. Barbara True, author of our amusing but helpful article on writing greeting card verse, is an editor at Rust Craft in Boston. Appropriate to the other market list of this issue, that of play publishers, our market tip and prize contest departments have several references for playwrights. Louise C. Horton is the leader of a children's theatre in Detroit and author of several prize-winning, produced, and published children's plays.

Catharine Barrett, popular teacher of writing in the Los Angeles schools, continues her series of articles on character development in the story. And Mary Mack, penname of a well-known contestant in Philadelphia, contributes another of her very popular articles on contesting.

Our TV tips come this time from New York, where Bruce Elliott Strasser has made a name as a writer for this developing medium. The last two issues we have been fortunate again to pick up the well-received department "Tips from Our Readers." A new series, "The Magazine World," is started with Mark Harris's discussion of writing for the Negro press. Mr. Harris has published a novel, *Trumpet to the World*; he is associate editor of *Negro Digest* and frequent contributor to that magazine; and he will complete his M.A. degree at the University of Denver next year with his second novel as his graduate thesis. Further consideration will be given in other issues to special types of markets in "The Magazine World." "Quote" on page 29 of this issue begins another feature—of brief valuable comment selected from books available at *A&J*.—A.S.

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# How do you know you can write?



You know, we're growing just a shade weary—and we'll bet you are, too—of those drum-thumping ads which lead off with some headline like, "How do you *know* you can't write?" It seems to us that a look ought to be taken every once in a while at the other side of the ledger: for instance, "What makes you think you *can*?"

Let's face the fact that, along with the case histories of the John and Jane Does who were beginning to be sure they couldn't write to sell, and, ten days after filling out the little coupon, had earned \$9,984.07 selling stuff to the magazines, there were a great many others who were beginning to be sure they couldn't write to sell—and, by gosh, couldn't. And, if you're still in the trying-to-sell stage, or if you've made only a few scattered and lonely sales, it's still a toss-up as to the category in which you belong.

It's entirely possible that you may not be selling, or selling regularly because your stuff contains some basic flaws which require repairing and improving before you can reach salable level, or because you just aren't getting your stuff to the right markets at the right times to catch the right buying-openings. It's also entirely possible that you aren't selling because you just haven't got what it takes. And the best way to find out which is which, and get straightened out if it's the former, is to secure reliable and competent literary agency assistance and representation.

Last year, as you may have heard, we created some sort of record by making over eight hundred sales for entirely new writers—and we also told others that they weren't right for the business. You may be sure, therefore, that, if *your* stuff is salable or can be made salable, we'll help you get it fixed up and sold—because there's no sound we like better than our messenger's footsteps as he takes our commission-earnings to the bank. And if you *haven't* got what it takes, you may be sure you'll be told so gently but firmly—for the simple business reason that there's no ten-percentage in wasting your time and ours. We report within two weeks.

**TERMS: PROFESSIONALS:** If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

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# NEAT BUT NOT GAUDY

BARBARA TRUE

So you have a poetical streak in you, have you? (Some have, some haven't, but let's just say you have to justify the article.) You are a happy creature, indeed! And what you are about to become I'll bet a shiny nickel is a greeting-card verse writer. You're going to turn your talents right into cold hard cash is what you're going to do. All right, go ahead, but do a good job of it and don't think you're going to make easy money because it will be just an honest dollar or two at first.

Let us assume that your assets are a little extra time, a rhyming dictionary, and a bit of talent, say, thrown in for good measure. Perhaps your first move then would be to collect all the greeting cards in the family grab-bag and read them through carefully. Better still, visit a card shop and read the whole counter display, perhaps buying a nickle card as you leave, so that you may do so with the blessing of the proprietor rather than otherwise.

But don't misunderstand me. You aren't reading these published cards for ideas. Every greeting-card editor knows an old idea when he sees it, and he is looking for new ones, or at least new versions of the same old thing. What you are supposed to learn from all this reading is the general construction of a greeting card. Get to know what a greeting really is. Notice that each verse contains a wish or compliment and that each one has a point and makes logical reading. Then when you think you have the general gist of it all, go home and try to put your own new, fresh, sparkling, vibrant ideas into greeting-card form without mutilating them.

Sounds easy, doesn't it? Beats working, you say! Well, maybe, if you consider beating your brains out iambic tetrameter-trimeter easy. Any fool can rhyme *too* with *you*, you say. And I reply, yes, and they do, too. However, I will go this far with you—it can be done!

Suppose now that you're back from Ye Little Olde Greeting Shoppe. You're as far as your desk, in fact, with the five-center propped up in front of you. Next thing you begin to chew your pencil avidly, or bite at your typewriter keys as the case may be. And

first thing you know, or at least after a couple of hours of hanging around on your elbows, an idea hits you. This will very likely be followed by enough other ideas to keep you from completing anything. But don't push aside a second idea because you haven't finished the first. Get them all down and then go back and polish the first, and polish it good! Don't leave any rough edges. Let the meter be faultless, and write it in an easy-to-read, natural, conversational style. Use phrases that you would use if you were talking to the person you're writing for. Just because it's verse doesn't mean that you have to use phrases like, "This little greeting comes to you, my wishes to convey." That sort of thing is definitely out, now. We just don't do that here, nor anywhere else.

If you keep up with the greeting-card trend you will realize that verses are shorter, simpler, and just better than they were even a few years ago. Also, there is less deep, heavy, rich, warm sentiment on the stands these days. A few of these are necessary, but don't write too many. It may not be that people are getting hard-boiled so much as, shucks, they're just suddenly shy and sensitive about the way they feel, that's all. But anyway, short and to the point is a pretty salable way to sum it up.

Short though it is, it must also be warm and sincere, especially any written for special titles and members of the family. A general verse, on the other hand, should be really general, but that still shouldn't keep it from being sincere. It should merely be written so that anyone can send it to anyone else. Just any old anybody, that means, and not limited to a certain type of person. For instance, a general birthday verse should not read anything like this:

This greeting for your Birthday  
Brings a wish from me . . .  
I hope that grumpy looking mush  
Will wear a grin or three!

This is what is known as a limiting verse because it can only be sent to people with grumpy looking mushes. (If you have a grumpy looking mush, you need never worry about receiving such a verse. If, on the

other hand, you do not know what a grumpy looking mush is, may I refer you to another series of articles in another magazine somewhere.)

While we're on the subject of what not to do, let's not stop here. It is far too fascinating a subject (for me). One big "don't" is don't carry your thought over from one line to another. Sometimes it can be done acceptably in the first two lines or the third and fourth lines, but not so well from the second to the third line and especially not from the fourth to the fifth line. A thought should be completed at the end of two lines if possible, and must be completed at the end of four lines. In poetry, of course, the carry-over is quite acceptable and even welcome, but the greeting-card verse is an entirely different colored critter. The greeting-card verse reader is prone to pause at the end of a line. If this pause leaves him out in empty space dangling, he'll sure as shootin' toddle off and buy a competitor's verse, one that doesn't dangle but which instead reads:

d' DA d' DA d' DA d' DA, (breath)  
d' DA d' DA d' DA, (deep breath)  
d' DA d' DA d' DA d' DA, (breath)  
d' DA, d' DA d' DA! (sigh!)

BLA BLA BLA (to sales clerk and meaning, wrap it up sister, I'm on my way).

The following may sound pretty sad but such verses *are* submitted to editors regularly (and even worse ones, even). Note carry-over of thought from line two to line three.

So you're having a birthday,  
I hope it's happy, *and*  
Even though you're just old you  
I hope the day is grand.

This verse is a gem in that it is fully packed with what not to do. Among other things the third line is slightly uncomplimentary. In greeting card verse you tell the recipient how wonderful she is or else you keep your big fat mouth shut, hear? And you never ever indulge the diabolical twist, no matter how sincere your feelings.

It is the sort of business you have to stick your neck out to get into, and having stuck out same you will very likely get rejection slips which read, "Sorry, this is not different enough from material we already have on file." Pleased with the flattery of the personal note, which means that your stuff was read with some interest, you then go to work on something different. Something that'll knock them right off their old editing schmediting chairs. And what happens? You know as well as I do. . . . you get a rejection slip this time that reads, "Sorry, these are too different." That's right, they're

unreasonable. That's why it's not easy. Or it could be that they're right both times (may the heavens preserve us!) and even know what they're talking about (may the Good Lord have mercy on us). They don't want it to be so different that it is no longer greeting-card verse, but it must be different from the material they have on hand. Neat but not gaudy, and easy does it (if you work at it), and all that middle-of-the-road business.

Some writers when looking for ideas will run lightly through the rhyming dictionary gleaning ideas from rhymes and also picking up unusual rhyme schemes. This is a good idea, but don't be too intrigued by catchy rhymes. They do help of course, but you can't depend on the rhyme to sell the verse. Remember when you have just discovered a terrific rhyme that the idea also has to be up to snuff, the meter flawless, and the whole business must have logic and all the other things that go into a good verse. But good, different rhymes are a definite asset, and the old to-you, dear-year rhymes are as much of a liability. And did I say "meter" back there a piece? Well, while making this meter I speak of faultless, be sure that you don't throw in meaningless words just for the sake of meter. Each word must carry its share of the weight.

Never let something you secretly suspect isn't quite right slip by you and on to an editor hoping that *he* will overlook a small weakness here and a wee error there, because he won't. He will not only see what you saw, but probably a whole lot of other things to chalk up against your verse. A good part of the verses that editors buy from free-lance writers must be revised before they can be used. When a writer gets so good that his work does not require re-writing, he's really good, and chances are he will get paid more than the usual 50 or 75 coppers per line. Be careful, too, that you aren't somehow tricked into rhyming you with you. The best of 'em have done it.

---

#### NO SALES

*Esther Alman*

It's too hot to write, or too cold to write;  
Or the kids are squalling and the house  
is a sight,  
Or the dishes need washing, or Club meets  
today,  
Or my neighbor comes over and won't go  
away;  
I'm one of those writers who never use ink;  
I haven't the time. But I *could* write, I  
think!

---

*Author & Journalist*

Also be sure your "new" rhymes aren't local rhymes. For instance, if you live in some cities you might be inclined to rhyme "hot" with "heart." This has also been done. Being a New Englander, I once rhymed "hearth" with "path." I thought the lass that caught that one was really on her toes. Maybe so, but she was also from the Deep South.

There, that about covers the verse. If it's forced, though, and you have to read it yourself to make it meter, and if the whole thing isn't logical—leave it home. But if it does what it should and doesn't what it shouldn't, chances are it will receive a cordial welcome somewhere. However, a perfectly good verse might leave one editor chillsome, and send the next into raptures (of a practical sort) and off to the treasurer for a check.

And now say you have them all ready to mail and you're about to pop the whole 65 of them into a corrugated box. Say you have your foot all on the box itself, the tighter to pull the rope with which you plan to secure all firmly. May I at this point shout wildly, STOP! Hold everything! Man, that ain't no way to submit verses to an editor. They should be typed, each on a sep-

arate slip of paper somewhere in the vicinity of three by five inches or whatever will slip comfortably into an average sized envelope, and your name and address should be on each verse. Then if an editor holds one for further consideration and sends the others back, he'll know, come check time, where to send the check. You should also enclose a self-addressed, stamped envelope for their return. And prithee don't send more than ten at a crack. By the time the reader gets to the 10th verse he's seen enough of your particular brand of stuff, no matter how good you are, and by the time he gets to the 16th or so he begins to get so groggy and sluggish that the verses would have to light up in neon letters to make him think they were unusual or good. Editors are more impressed with a few good verses sent in regularly.

After you have them all neatly tucked in their envelopes, firmly stuck down and sat on, you go out with some dignity and mail them. After this performance you return home casually and continue the regular routine of daily living. This you do quietly for the next two weeks, but writing more verses as time permits. Let's say two weeks have

*(Continued on page 33)*

## SO YOU WANT TO BE A PLAYWRIGHT

LOUISE C. HORTON

Learn to write a play by writing a children's play. That is an assignment that can teach you the fundamentals of playwriting in a hurry, and earn you a check besides. Also, an opportunity for the budding playwright to work and observe in a professional theatre is as remote as it's possible for anything to be. But in children's theatre the opportunity is right on your doorstep.

Forget for a while about writing the Great American Drama and try your hand at entertaining the small fry. Not that playwriting for children is easier; if anything, it is harder. But it is easier in a children's play to see the wheels go round. And it is a market that is growing, slowly perhaps, but steadily and surely.

Here are three general rules which you must master:

Rule number one is obvious: *Learn the*

*craft of writing.* I shall assume that you know how to write correct English and that it is playwriting in particular in which you are interested.

Rule number two *seems* obvious: *Learn the craft of theatre.* A glaring fault in the work of many would-be playwrights is one you would not expect—a complete ignorance of theatre. Plays are being written this moment by men and women who know nothing about the stage and its conventions. An appalling number of plays offered for publication each year are impossible to produce upon a stage.

Is there a remedy?

If you are lucky enough to have a children's theatre in your town, the answer is yes. Go to the director. Offer your services in any capacity—scenery, lights, costumes, make-up—on a couple of plays.



Study those plays and the audience reaction to them. Observe the cast and the direction. Then write a play for that cast to produce for that audience. This method has distinguished precedent. It's the one Shakespeare used.

There is no better way to learn what makes good drama than by "holding book" under a capable director. "Holding book" means prompting. In the full professional meaning, however, this entails more than throwing lines to a forgetful actor. You are required to mark down every bit of stage direction given to the actors, to the stage, light, prop, and costume crews, to the sound effects and music. You learn the "why" of these directions and the reason for any changes. You live with a play from first reading to final production.

You will develop a feeling for what children like and what they don't like, what they laugh with and what they laugh at, what thrills them and what turns them away, what satisfies and what bores.

You will find that children like action but that action must advance the story. Children like humor, lots of it, but it, too, must advance the story. Children thrill at beauty, adventure, excitement, at a satisfying conclusion, at many things. But all must move the story forward, or the laughter, the thrills, are so many trappings.

If you are seriously interested in playwriting, it is well worth time out to study this craft at first-hand. It will save you time in the long run. Six months of apprenticeship in a theatre is worth three years of studying theory from books.

Rule number three: *Learn child psychology*. Learn it from two points of view: that of the child actor, and that of the child audience. Learn through observation. Work with the child actor. Sit with the child audience.

Truth is the big thing in each case.

*The child actor.* If the characters you have created are true, real human beings in the way they speak, move, and respond, young actors will have little difficulty in portraying them sympathetically. Even an "unreal" character can be given reality and believability. For example, the Young Wolf in *Little Red Riding Hood* is a smart-alec. And every child knows what a smart-alec is. He struts and prances about, imitating first Red Riding Hood, then Nicholas, then the Grandmother, forever trying to be something he isn't. He "spoils a good wolf to make a bad man." All children know people like that. It is a thing they recognize and can reproduce imaginatively upon a stage.

Your whole play must be based on truth. The young actors must *believe* in the play and in the characters.

*The child audience.* The audience, too, must find truth within your play. If they do not believe you, you have failed. An adult audience may be polite to your poor, halting dialogue, your weak, unreal characters. The children won't. If they don't have faith, they won't come back. They may not even stay the first time.

Do not give your play a "moral." Do give your play truth. If onto your play is tacked a moral, it is inevitable that you are forcing home a lesson with the subtlety of a sledge hammer. If it hits a child that hard, he won't like it. Then what happens to your moral?

On the other hand, if you base your play on the firm, unswerving foundation of truth, you are giving the child an experience to which he will respond with his senses, emotions, and intellect. The result is something that will have become a part of him and, many years later, perhaps, will serve him well.

A word here about source material for children's plays. Children are discovering life, so the field is limitless. And children love everything, fantasy, real life, comedy, pathos, mystery—everything!

I happened to choose Michelangelo for one play because he was a youngster who went places and did things. His was a life of strife and thrills, excitement and disappointment. He lived in a colorful, exciting age. He created beauty. By himself. Every child loves to create something of his own. Michelangelo, of himself, created a world of beauty.

This is the kind of new and different material which children's theatre editors are crying for. So stay 'way from the tried and true fairy tales. Please, not another *Cinderella*. There are already nine versions. Don't do *Jack and the Beanstalk*. There are five available. There are four versions of *Sleeping Beauty*, five of *Aladdin*, six of *Hansel and Gretel*, four of *Snow White*. You will find the same true of almost any fairy tale.

In the field of children's classics we find three adaptations of *Little Women*, four of *Little Black Sambo*, three of *Pinocchio*, five of *Rip Van Winkle*, three of *Alice in Wonderland*, five of *Tom Sawyer*.

Approach the writing of plays for children with the fresh eagerness of the children themselves. The new, the different, the beautiful, the fanciful, and the exciting are the stuff of which children's plays are made.

(Continued on page 33)

# TECHNIQUE OF THE WARNING

CATHARINE BARRETT

(Ed. Note: This article continues the discussion started in Catharine Barrett's comment's in the July and August *A&J*.)

In stories of moral issue in which the protagonist is pursuing the wrong course and in the end will waken to his wrongness and change his course, it is highly advisable to use the technique of the warning.

There are four definite reasons for doing this: First, you do not make a strong case against the protagonist's wrongdoing unless at some point of his erroneous career, he is warned but continues despite the warning. To bring him satisfactorily to forcible justice or change of attitude in the end, the reader should feel, "He was warned, he flew in the face of the knowledge that it was wrong."

Second: The moral values at stake in the course the protagonist is pursuing, and the proper perspective on the whole moral issue with its pros and its cons, when included in the early part of the story, help to fix the problem with its full significance in the reader's mind.

Third: Since the protagonist is to continue on his own course despite the warning (the warning being the arguments against his course), it is necessary for the author to build a stronger case on the protagonist's side. That is, it will require more force of purpose to carry the protagonist toward his aim if he is specifically warned and opposed, than if he merely moves against vague generalized patterns of behavior. Or, to express it in other words, if the protagonist is to be able to ignore or withstand strong and specific arguments opposing his attitude and course of behavior, his desire or purpose or compulsion must be greatly reinforced. This necessitates a vitalization and clarification of the story's conflicting elements, which creates, as a result, a stronger and more dramatic story.

Four: When a story uses the warning technique, the single act which brings about the climactic change may hold within it the whole moral issue without need for anti-climactic explanation. Sometimes a keynote phrase is used as a symbol to recall the

whole argument that was presented in the warning. Sometimes it is enough merely to have the protagonist make the choice, and the whole argument is implied.

For example, let us take the trite story of the married woman caught under the spell of the "other man." She is going to run away with him. She has so many valid reasons for this decision that she ignores the warning of her Aunt Mabel. Aunt Mabel has said, "Your husband John is a good kind man. When you've lived as long as I have, you'll realize that goodness and kindness are the most important things in the world. You can live your old age with John, while this adventurer will always be adventuring into new fields." Our heroine, however, is not to be persuaded by such stuffy advice. She cannot just turn her head away, she has to set up her arguments in defense of her contrariness—arguments strong enough to convince the reader that she can go her way despite the warning. There is not only her desire to run away with the other man, but there is also the reinforcement of the arguments she uses to meet the challenge of the warning. She has, she assures herself—and possibly she assures Aunt Mabel, too—been cheated of adventure and fun and excitement all her life. John makes her feel dowdy and fortyish, while the other man makes her feel youthful and charming. She argues that a woman should get out of life what she can. Remember Jessie Frizell down the street, she says; Jessie was killed in an automobile accident the other day without ever having had any fun at all. Well, announces our heroine, when I die, I'm not going to feel cheated.

This plants, for the sake of the story structure, the fact that this knowledge of the opposition's values exists in the protagonist's mind. She has given her reasons for ignoring or refusing it, but she has at least been made aware of the opposing facts.

At the crucial moment of the story, the Other Man does something that makes our heroine remember: *You can live the rest of your life with goodness and kindness.* "No, Bradford," she announces nobly, "I am not going with you. I am staying with my good kind John."

Without the warning, it would have been necessary to include at this point "She realized in that moment that—"etc. into the full discussion of the values involved. Also it would mean that in that highly emotional moment, she would have to resort to the slower pace of reason. This has two bad features: It violates the psychological fact that in a moment of emotion a person does not have good reasoning ability. And it violates the desired pacing of the story, for the end of the story with its conclusive action should be swift in pace; it is, therefore, no place for a discussion of moral values. The timing required for such discussion is to be found in the slower and more thoughtful movement of the body of the story.

There are several ways to introduce the warning into a story. There is not always a place for a righteous reasoning Aunt Mabel. The problem may be a secret one and the character must therefore do all her own weighing and conjecturing. This requires that the pros and cons be argued in the mind of the protagonist. The small inner voice of her conscience, or of her training, or the visualized disapproval of her world when her act will have been discovered, may all serve to warn her. But when possible it is preferable to have the warning uttered by another character in the story. For two reasons: First, that it brings the argument into objectivity, it gives a scene of conflict between two people, puts the discussion into the simple expression of dialogue, rather than keeping it in the realm of introspection, subjectivity, and abstractions. Second, it adds force and direction to the purpose and action of the protagonist. When the heroine herself does all the weighing and considering, it is apt to give the story a meandering feeling, with the heroine shilly-shallying from decision to indecision and back again. A much stronger dramatic situation is possible when the weighing of values is done for the reader in a scene of conflict between the heroine who is moved by her compulsion, and another character representing the unvarying "right" attitude. For the most powerful story movement is achieved when the protagonist—despite the declared opposition of reasoning and principle—is moved headlong toward disaster by the force of her obsession or desire or compulsion.

The Warning must be handled with the most exacting skill. It must not be obvious to the reader that this scene is manipulated by the author merely to prepare for the end. The character must have some other function in the story, his argument must be

made to seem a natural outgrowth of the situation. And there must be avoided any appearance of the author preaching to the reader.

A simple device to avoid discernible moralizing is to couch the warning in specific rather than general terms. Speak of the individual case, not of the principles involved. Not: "A woman cannot so betray her marriage vows" but: "I remember your wedding, Althea. You meant it when you said 'till death us do part.' And it's been a good marriage." You do not say, "Such wickedness is sure to bring one to a bad end," but you point out exactly what may happen: "You're going to Rio, you say. What if his love of adventure sends him off some place else and you are left alone in some hot room in Rio? What will you do then? Wire John to send for you? Come back ashamed and humble and repentant? Will John take you back? And even if he does, what kind of marriage would it be then?"

So, she is warned. But Althea is headstrong. She is obsessed with the desire for adventure, she is sure Bradford really loves her and would never desert her in Rio. She will, she asserts, never be ashamed and repentant, she will be "proud, proud, proud!" So poor Aunt Mabel leaves in despair, and Althea, untroubled by conscience, continues to plunge recklessly toward disaster. . . . But the reader has been awakened to the elements of danger, of moral peril, he sees the issues at stake.

Bradford comes for her. She asks about Ponto, the dog of whom Bradford had been so fond. "Oh," Bradford replies carelessly. "I just left him. Someone will take care of him."

"But you can't just leave him!"

Bradford shrugs. "You didn't expect me to take him to South America with us, did you?"

Althea did not reply. She was thinking. Poor Ponto, he will not understand being left alone. . . . And then her mind took a peculiar turn: *alone in a hot room in Rio*. She raised her head, looked deep into the dark eyes of this man who waited for her. Impatient eyes, eager for the next adventure, incapable of looking back. "Bradford," she said with sudden quietness, "I am not going with you."

Nothing more needs to be said. All Aunt Mabel's cautioning has been carefully planted and the reader instantly carries it forward into this moment.

Without the plant the story would have had to slow down at this point to carry all

(Continued on page 31)

# SLOGANS ARE IMPORTANT

MARY MACK

Although in the recent past, slogan contests have not been numerous, they always pop up at some time or other. As long as there is advertising, there will be slogans, and there will always be advertising. Think over the well known firms and their products, and you will associate some slogan with them. When you think of Maxwell House Coffee, you immediately think of it as "Good to the Last Drop." When you see a Packard car, you remember their slogan, "Ask the Man Who Owns One."

If you can include sales points, product virtues, and what is known as "sponsor value" (which means a firm's name or its trademark) in about ten words, you are well on the way to success in nearly every kind of word contest, because your thoughts are expressed in a concise manner. If you can win prizes with ten words, you surely can do better with twenty-five, and if you are permitted fifty, you will feel like a vocabulary millionaire.

Learning to write good slogans can help you in your statement contests, because many winning statments include a slogan, or slogan-like phrase.

A good slogan embraces many points; it should be rhythmic, easy to say, easy on the ear, and easy to remember, though not necessarily in rhyme. By rhythm I mean smooth, pleasant sound. The foregoing slogans are good examples. However, if you CAN make your slogans rhyme, no matter how short they are, you are that much nearer being a winner, because rhyme lingers longer in a judge's memory than prose.

There are a number of methods used in composing slogans, known as "contest devices." These are the use of inner rhyme, alliteration, puns, contrast, and inversion.

Any one of these methods helps to make your slogan outstanding. Also, if you possibly can, try to get sponsor value into your slogan. The man who pays large amounts for advertising wants the public to become conscious of his name, trademark, or the outstanding feature he uses in advertising. Finally, if you can, include some virtue of his product.

To illustrate, I give you examples of some

of the "devices." Some are slogans which have won in contests, others are commercial, with which you may be familiar.

A bakery brought out a new loaf of bread, which they emphasized had an "old fashioned homemade taste." They asked for a name and a slogan. The winning name was HOMESPUN and the slogan was "Flavor of Grandma's Day, Baked the Perfect Modern Way." This you will see embodies two devices, inner rhyme and contrast.

A winner in a Crisco contest for slogans was "No Need to Beat; Works Fast, Stays Sweet—Creamier Crisco." This also had inner rhyme, but the added virtues of the product, and the product's name.

I have never seen a finer example of inversion than this slogan, which won top prize in the National Schaeffer Pencil Contest some years back: "Exactly right to write exactly." This also has mild alliteration. An alliterative winning safety slogan was "Take Time to Take Care."

For short snappy slogans that contain rhyme and sponsor value, how about "Motorists Wise, Simonize" and "Be Wiser, Buy Kayser." This one has inner rhyme, a pun, and sponsor value: "Never Say Dye—Say Rit."

Brief as these slogans are, they cover a lot of information. However, if, in a contest, an additional word or two improves your slogan, and it is within the word limit, use it. Don't sacrifice quality for brevity.

To show you how slogans, or a slogan-like phrase, gives punch to a statement, I give you a few winners. A contest about razor blades asked for a twenty-five word statement, but this entry was submitted in rhyme, and won. Notice the last line is practically a slogan:

Twice the use, at half the price  
Quick as rockets, smooth as ice  
No pull, nicks or irritation  
DUREXITE EDGE IS SHAVING THE  
NATION

In a national contest about Spry, the following was a winner; notice it has two slogans; one in the middle and the other at the end of the entry:

*(Continued on page 32)*

# ADVISING THE BEGINNER

MAN SWALLOW

Would you please list books which might be considered the basis for a writer's library?

This month I turn to the library on writing fiction. And I face a difficult task, for the number of books published about fiction-writing is very great—no one can very well have read all of them, and to make a selection is nearly foolhardy, since the selection must be based on incomplete knowledge. Therefore I shall comment frankly upon the basis of the experience available to me, with apologies for the several sound books I am sure I have not been able to examine.

1. One ought to start, I should think, with books concerned with fundamental principles of the nature of fiction, and with books which help us get critical terms with which to discuss fiction with some uniformity of language. One of the earliest books of this type during the recent critical revival in this country was *Understanding Fiction* by Cleanth Brooks and Robert Penn Warren. Although this book is not so good as *Understanding Poetry*, by the same authors, it is perhaps the best among the several similar books now available. Excellent and enlightening essays on fiction may be found in such books as *On the Limits of Poetry* by Allen Tate, *In Defense of Reason* by Yvor Winters, various critical books by Kenneth Burke, and the recent anthology edited by William Van O'Connor entitled *Forms of Modern Fiction*.

2. Specifically on the writing of fiction, I wish to mention, first, *The Technique of Fiction* by Willard E. Hawkins. The fact that this book is published by A&J may be excused, I hope, in this case. I read the book in manuscript and in published form long before becoming associated with the magazine; indeed, the manuscript of this book led to my first contact with Mrs. Bartlett, the former editor and publisher of A&J. I believe that Mr. Hawkins has provided in this book the most common-sense and down-to-earth treatment available of the problems of writing the popular magazine story.

3. A number of very good books about short fiction writing have been selling steadily for many years, thus proving their status as "classics" in this field. Among them, certainly, are *Story Writing* by Edith R. Mirriel-

ees, *The Writing of Fiction* by A. S. Hoffman, *Narrative Technique* by Thomas H. Uzzell, and *Writing Magazine Fiction* by W. S. Campbell. I believe that more recent books which will join this company are *The Art of Writing Fiction* by Mary B. Orvis, *The Process of Creative Writing* by Pearl Hogrefe, and *Creative Fiction Writing* by Dorothy McCleary.

4. Special problems or various types of fiction are usually treated in such books as those mentioned above; frequently they provide the subjects for specialized books, as well. Marie Rodell's *Mystery Fiction*, Maren Elwood's *Write the Short Short*, Mildred I. Reid's *Writers: Try Short Shorts*, Phyllis A. Whitney's *Writing Juvenile Fiction* are some good examples.

5. The writing of the novel requires a bibliography of its own. Three basic books for long have been Percy Lubbock's *The Craft of Fiction* (also to be read by the story-writer), E. M. Forster's *Aspects of the Novel*, and the prefaces to his novels written by Henry James and collected into a book entitled *The Art of the Novel*. Vincent McHugh's *Primer of the Novel*, reviewed in this issue of A&J, has much help for the novel writer. Thomas H. Uzzell's *The Technique of the Novel* is a frequently helpful book in a field of fiction writing on which we have relatively little written in book form.

We are told to write in an easy-reading manner, yet published stories and articles do have complicated phrases, and some have "dictionary words." What is the answer here?

The "level of diction" or choice of words in a story is determined by the point of view the author uses to tell his story. Occasionally that point of view—if the teller is the very educated person who normally uses "big words"—will demand a reasonably formal or even erudite diction. The occasion is rare, however, and particularly so in the point of view used in most popular fiction. Diction must be natural to the story, and it normally will be quite easy-reading.

—A&J—

## NEW BOOKS

*Primer of the Novel* by Vincent McHugh, Random House, \$2.50.

Vincent McHugh, teacher and author of sev-

Author & Journalist



eral successful novels, has written an advanced book on the problems of writing the novel. His treatment is divided into three parts: "The Concepts," "The Procedures," and "The Novelist."

—A&J—

*The Writer's Book* edited by Helen Hull. Harpers, \$4.00.

On behalf of the Authors Guild, Helen Hull has selected a group of essays by members of the Guild, all offering various advice and help to other writers. Among the authors of the chapters are Pearl Buck, Ira Wolfert, Thomas Mann, John Hersey, Ann Petry, Rex Stout, Arthur Koestler, Faith Baldwin, W. H. Auden, Lionel Trilling, Rudolf Flesch.

—A&J—

*Fundamentals of Good Writing* by Cleanth Brooks and Robert Penn Warren, Harcourt, Brace, \$4.75.

The famous text writers (including a Pulitzer prize novelist) have extended their work to that of a basic book in composition. As we would expect from Brooks and Warren, the treatment of the problems of composition has much more fire and suggestiveness than has the usual book on the subject. The book will undoubtedly become one of the important desk handbooks for writers who need to check up on any and all problems of basic methods in handling the language.

—A&J—

*The World of Fiction* by Bernard DeVoto, Houghton Mifflin, \$3.50.

Bernard DeVoto's book on fiction is his usual amusing treatment in which, also as usual, he disclaims any serious insight into his chosen problems but does manage to strike off a few sparks. His "world of fiction" (both its limitations and its values) is indicated by the sentence, "Reading a novel is an act of the mind, it is a psychological phenomenon." One can only be very glad that reading a novel is also something else; or that if it is a "psychological phenomenon," it is such a phenomenon that Mr. DeVoto and his advisers don't know how to psychoanalyze it. A.S.

Books reviewed and other writers' books may be ordered from the Book Department, Author & Journalist, Denver 10, Colorado.

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# TELEVISION TIPS

BRUCE ELLIOTT STRASSER

TV is no longer a baby. It is well into adolescence and demanding a larger budget allowance from advertisers. And here is where you can send your TV scripts to get a slice of that allowance.

The major networks all have script departments, usually divorced from radio, which gladly receive scripts for their *house shows*. Payment is now averaging about \$250 for half-hour adaptations of stories, up to \$500 for original half-hour scripts, \$300-\$400 for hour adaptations, and up to \$750 for hour originals; depending, of course, on quality and the reputation of the author.

**THE NATIONAL BROADCASTING CO.,** 30 Rockefeller Plaza, New York, N. Y.

**SCRIPT EDITOR:** Miss Maeve Southgate.

Miss Southgate is looking for half-hour scripts for three shows. **THE CLOCK** needs good thriller, suspense stories. **LIGHTS OUT** emphasizes the supernatural. **THE CHEVROLET TELE-THREATER** pays up to \$500 for originals and adaptations. However, they have had enough melodrama and farce for a while. The other shows on the NBC network are produced by advertising agencies and scripts should be sent directly to them. **THE COLGATE THEATER** uses half-hour adaptations and originals. Send scripts to Max Wylie, at the William Esty Agency, 100 E. 42 St., New York. **KRAFT THEATER** uses hour originals and play scripts for adaptation. It is produced by the J. Walter Thompson Co., 420 Lexington Ave., New York. Ed Rice, producer, is the man to receive your scripts. **PHILCO TELEVISION PLAYHOUSE** is handled by Fred Coe, at NBC (above address). He has a group of free-lance writers who write his adaptations of novels, but he can always use good scripts and new good writers. **BIG STORY, FIRESIDE THEATER** and **MARTIN KANE** have contract writers.

**THE COLUMBIA BROADCASTING SYSTEM,** 485 Madison Ave., New York, N. Y.  
**TV SCRIPT EDITOR:** Arthur Heineman.

Mr. Heineman looks over scripts for **STUDIO ONE** and **SUSPENSE**. **STUDIO ONE** uses dramatic originals and adaptations, one hour. **SUSPENSE** needs half-hour scripts with suspense as the chief ingredient. **THE PLAY'S THE THING** (used to be Actor's Studio) is produced by World Video, 15 E. 47th St., New York (a package outfit). Donald Davis is script editor and likes good hour adaptations. He uses very few originals and pays approximately \$125 per script. He is looking for scripts for next season. **SILVER THEATER** is produced by Young and Rubicam (an advertising agency) at 285 Madison Ave., New York. Frank Telford is producer, but send scripts to George Panetta, script editor. This show is filmed in Hollywood, but Mr. Panetta is in New York. He wants scripts on any subject, for fall productions. Payment up to \$500 for originals. **FORD THEATER** is produced by Winston O'Keefe at Kenyon and Eckhardt Agency, 247 Park Ave., New York. One hour adaptations of novels and plays are needed. **MAN AGAINST CRIME**, with Ralph Bellamy, has a contract writer.

**THE DUMONT TELEVISION NETWORK,** 515 Madison Avenue, New York, N. Y. **SCRIPT EDITOR:** Ben Fox.

WABD has only two dramatic shows on the air at the present time. **PLAIN-CLOTHESMAN**, a half-hour crime detection play, uses a subjective camera. **HANDS OF DESTINY** (changed from Hands of Murder) is a half-hour mystery. **THE MUTUAL BROADCASTING CORPORATION,** 1440 Broadway, New York, N. Y. has no dramatic TV shows on the air at this time. But Jock MacGregor is looking for Nick Carter radio scripts.

**WPIX,** The New York Daily News, TV Station, has no dramatic shows at this time. **THE AMERICAN BROADCASTING CO.,** 7 E. 66th St., New York, N. Y.

**TV SCRIPT EDITOR:** Miss Evelyn Leicon

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Amsterdam, N. Y.

**bee** is an insect



but **Bee**  
is a newspaper

The busy collector of honey is completely oblivious of the question of lower case or capital letters. Not indifferent, however, are the folks who put out newspapers named for *Apis mellifera*.

For the same reason, we have a lively interest in the use of a capital initial for Coke, the friendly abbreviation for Coca-Cola. Spelled with a lower case "c," it means something entirely different.

Coke and Coca-Cola are registered trade-marks which distinguish our product. And good practice requires the owner of a

trade-mark to protect it diligently. That's why we ask you always to spell Coke with a capital "C." It's as important to us as the use of a capital initial in the spelling of a newspaper's name.

Ask for it  
either way...both  
trade-marks mean  
the same thing.



THE COCA-COLA COMPANY

No dramatic one-shots on the air now. Perhaps in the fall.

Remember that all agencies and stations require a signed release before they will accept your script; to save time, enclose one with your play. Either write the station for printed release forms or make one up yourself. Most editors will accept it. Here is a sample form letter (used by CBS):

I am today submitting to you my idea (or script) which may be of possible use to you. The idea is original with me, and to my knowledge

no one else has any right in it. I will abide by your ultimate determination of question of use, priority, and originality in connection with any substantially similar idea. If you determine that my idea has priority and originality, payment for its use will be negotiated between us in accordance with your customary standards.

signed

Send in your pet plays, adapt that short story which won't sell, and get in on a new market which ought to start booming soon—if it is not slowed by war conditions.

## THE MAGAZINE WORLD

NEGRO MAGAZINES by MARKS HARRIS

There are, roughly, 15-million Negroes in the U.S. They may labor in Dixie cotton fields, sit in Congress, or write books. Individually, they earn anywhere from \$200 a year to several thousand a week. They range politically from the extreme left to the extreme right. Yet, despite widely varying individual differences, they have one deep interest in common: they are colored people in a white society.

It is impossible to generalize further. It is only possible to assert that most Negroes here and elsewhere like to read about themselves. That is, about their fellow-Negroes. They are interested in their own achievement and problems. They like to read about Negro greats, past and present; they like to read about "little" Negro people who make significant progress in business, politics, sports, the arts, and so forth.

This, as I have said, is in the nature of a generalization. But the Negro magazine-publisher, like his white counterpart, proceeds with the generalization as a working guide. He sells to the Negro "mass," not to the intellectual or the critical student of race relations. He knows, in short, that the "average" Negro wants to be part and parcel of white society. The Negro press (possibly because it now carries a good deal of rich, national-brand advertising) has ceased, for the most part, its one-time function as a muck-raking, protest press.

This is not to say that the Negro field is wide-open to the hack. As Earl Conrad (one of the few white men in Negro journalism, co-author of the recent best-selling *Scottsboro Boy*) has put it: "It's unlikely that the Negro press would publish many whites who

have neither feeling nor experience for the subject." The writer must be sincerely interested in, and sympathetic to, the aspirations of his colored fellow-citizens. Unless the writer has this feeling he'll be spotted in short order by the first Negro editor he bucks.

If you think you're free of anti-Negro prejudice and you want to try to sell in the Negro market, here's how to begin:

1. Invest a few dollars in subscriptions to Negro magazines. Study their style. (One way to insure immediate failure is to rely upon stereotypes in your articles, or—a seemingly small but nevertheless important matter—to lower-case the N in Negro.)

2. Look around you. In your own community there are undoubtedly Negroes who are winning their spurs in some line of endeavor. In Denver, for example, which has a Negro population of less than five percent, I have discovered (and sold to *Negro Digest* and *Ebony*) stories on an early Negro pioneer, a symphony violinist, the only Negro woman physician in Colorado.

3. Know what's going on in Negro circles. Attend local NAACP or Urban League meetings. They will welcome you.

4. Look for Negro-angle stories in your general reading. Books, newspapers, and

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magazines often make casual mention of noteworthy Negroes or Negro-angle events. With some patient research you can blow up such data into first-rate, full-length articles. A brief mention of a Negro student in a *Saturday Evening Post* feature on Iliff Seminary in Denver gave me the basis for an *Ebony* text-and-picture spread.

5. Query the editor. If he gives you the go-ahead do the best job you can. You may establish a connection that will be, as Conrad has described it, "a great human and literary experience." If the editor likes your work your checks will get bigger, too.

Conrad sums it up well: "Tell anyone who hopes to write on Negro affairs that if they write for use and not profit alone this is a wonderful arena. I've seen a lot of exciting action and made a lot of friends. I think it possible that in some way I have made a minor impact, too, and that's satisfying."

— A & J —

#### NEGRO MAGAZINES

**Color**, P. O. Box 207, Charleston 21, W. Va. (M-25) Articles, photos, general human interest, with pictorial interest predominant. I. J. K. Wells. Varying rates, Pub.

**Crisis**, The, 20 W. 40th St., New York 18. (M-15) Articles 1800-2000; short stories, 1500-1800; short poems; photos of Negro life and achievement. James W. Ivy. Payment by agreement.

**Ebony**, 182 S. Michigan, Chicago 16. (M-30) Articles involving Negroes, 1500. John H. Johnson. \$25; photos, \$5. Pub.

**Journal of Negro Education**, The, Bureau of Educational Research, Howard University, Washington 1, D. C. (Q-11) Yearbooks. \$2) Articles dealing with problems faced by Negro and other minority groups in the U. S. in particular and in the world in general. Chas. H. Thompson. No remuneration.

**National Negro Health News**, Federal Security Agency, Washington 25, D. C. (Q-Free) A government publication, health news, illustrations, related subjects. Dr. Roscoe C. Brown.

**Negro Digest**, 1820 S. Michigan Ave., Chicago 16. (M-25) Articles dealing with Negro problems to 1500, and fillers; jokes. John H. Johnson. \$25 article, Acc.

**Negro Traveler**, The, 11717-11727 S. Vincennes, Chicago 43. (M-25) Human interest articles on transportation subjects of interest to waiters, cooks, maids, dining car waiters, redcaps, and others in the field. Articles on home, clothes, and women for 16-page women's section, 2500. Clarence M. Markham, Jr. 1c up, Pub.

**Our World**, 35 W. 43rd St., New York 16. Picture continuities on Negro life. John P. Davis. Average payment, \$50 page Pub.

**Phylon**, Atlanta University, Atlanta 3, Ga. Articles, essays, stories, 2500; editorial 400; short verse. Seldom makes payment.

**Pulse**, 2627 Bowen Rd., S.E., Washington 20, D. C. (M-25) Articles, 800-1000, features, hobbies, human interest unusual occupations, anecdotes, racial, success stories; verse, photos, cartoons. Helen S. Mason, Ind., Acc.

**Service**, Tuskegee Institute, Tuskegee, Okla. (M-15) Feature articles, short stories, serials. Mrs. G. E. Munday. Acc.

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# PLAY AND GREETING CARD MARKETS

## PLAY MARKETS

**Art Craft Play Co.**, Drawer 1830, Cedar Rapids, Iowa (Average 10 plays yearly.) One or three-act having one interior setting. Prefers few more men than women in cast. Plays must be suitable for high school production. Uses farce or comedy in three-act plays—farce, comedy, or drama in one-act ones. Payment is made on purchase, depending on the play. "We make a point of giving all material an immediate reading and reply." J. Vincent Heuer.

**Baker Company** (Walter H.), 569 Boylston St., Boston 16. Caters to the amateur play market: schools, colleges, churches. Always willing to read any manuscript suited to this clientele. Outright and royalty. Reports in 2 to 3 weeks. Theodore Johnson. (This firm was established in 1845 and has one of the largest catalogs in the community theatre.)

**Banner Play Bureau, Inc.**, 443 Powell St., San Francisco 2. (Approximately 35 plays annually.) One-act mysteries, plays for all girls; 3-act comedies or mysteries with more women than men in the casts and in one stage set. Also stunts, games, etc. Payment depends on play. Outright or royalty. "Always write us what type of material you have so we can advise if interested. Our reading period is from Oct. 1 to April 1 each year." Leslie H. Carter.

**Banner Plays Co.**, 235 W. Court St., Cincinnati 2. (Yearly number varies.) Buys entertainment material other than plays—skits, jokes, etc. One-act and three-act plays, all types, for mixed or all-women cast. Market is schools and churches. Buys outright or on royalty basis. (No report for 1950.)

**Beekey Cardy Co.**, 1632 Indiana Ave., Chicago 16. Will not be in market for plays, at least a year.

**Bugbee Company** (The Willis N.), 423 S. Warren St., Syracuse, N. Y. This is a general publishing house for the community theatre, slanting for the average producing group. (No report for 1950.)

**Dramatic Publishing Co. (The)**, 1706 S. Prairie Ave., Chicago 16. (40-50 yearly.) One-act and full-length plays with one set shows preferred; also plays for all women and girls. Buys some reading, skits, holiday handbooks. Biggest single market is the high school. Reports in two to four weeks. Can use all types, although comedies and mysteries are popular. Payment is upon acceptance—outright or royalty basis.

**Dramatics Magazine**, College Hill Sta., Cincinnati, Ohio. Not in the market for plays, but interested in well-written articles, 1500-1600, one or two photographs, on subjects pertaining to theatre and drama of interest to high school drama groups. Query Leon C. Miller, Secy.-Treas., The National Thespian Society, at above address. \$15 article, Acc.

**Eldridge Entertainment House**, Franklin, Ohio. H. C. Eldridge, Jr., editor. "The type material used depends on the year's publishing schedule, but always includes three-act and one-act plays for schools, churches, women's and rural groups, etc., stunts, novelties, etc. Every year, we also have included special day plays for program books of readings, recitations, drills, novelties, etc. These special day items cover a wide range from Halloween, Thanksgiving and Christmas, to Mother's Day, Easter, Graduation, etc. We are also interested in operettas for grade school, minstrel material, etc. Our schedule usually includes entertainment material such as banquet books, stunt books, game books, pantomimes, speakers' helps, etc. Manuscripts must be typed on one side of sheet only, double-spaced and in the case of dramatized items, should be prepared in that form. Include directions for staging, costuming, and action, as well as dialogue. Care should be taken to avoid stilted dialogue and trite plots. Plays should include plenty of action, whether farce, comedy, comedy-drama, or drama. We prepare our publishing schedule in late fall for the succeeding year, so prefer to have manuscripts submitted between October and early Spring. Good mass. will, however, be considered at any time during the year. We assume no responsibility for submitted mss., but give them all reasonable care. There is no reading charge. All short items and some longer material is purchased outright. We do occasionally write royalty contracts for full evening plays and operettas. Payment made on acceptance."

**Gillum Book Co.**, 400-408 Woodland Ave., Kansas City 6, Mo. (About 50 plays yearly.) Publishes all kinds of home economics material, buying outright at an average of \$25 for all plays accepted, in one or two scenes, 1000-5000 words, or running 20-30 minutes. Present demand is for nutrition plays, health plays, first aid, renovation of garments, fashion shows, etiquette plays, etc. Publisher judges submitted plays' theatrical possibilities, does not require testing before submission. Also buys monologues, humorous readings, verses, etc. Accepts or returns within one week after receipt. Mrs. G. N. Gillum.

**French Samuel**, 25 W. 45th St., New York 18. This is one of the largest publishers of plays. Also handles plays for Broadway.

**Greenberg**, Publisher, 201 E. 57th St., New York. Does not buy plays regularly.

**Hardin (Ivan Bloom) Co.**, 3806 Grove Ave., Des Moines Ia. Readings 8-10 minutes; humorous, dramatic, with clever plot and dialogue; one and three-act plays for schools and community groups, non-professional, avoiding sophistication, profanity, difficult staging, anything which would bar production where facilities are meagre, and anything in character which would make it objectionable to school and religious leaders in small communities. Buys outright at rates depending on length of play, on publisher's existing stock of that particular type of play, current popularity of such a type, and so forth. Also pays on royalty basis, varying terms, but generally 50 per cent of royalties collected on productions. Reports usually within 2 or 3 weeks, but sometimes during cataloguing or busiest order season, 5 to 6 weeks. Testing before submission not required. Ivan B. Boyd.

**Little Brown & Co.**, 34 Beacon St., Boston, Mass. Rarely publishes single plays, usually not interested unless the play has been successfully and professionally produced.

**Northwestern Press**, 315 5th Ave., S., Minneapolis, Minn. (60-75 yearly.) One-act and full-length plays suitable for high schools, colleges, churches, little theatres, and amateur groups. Comedies preferred. Present need, strong dramatic one-act plays. Also, publishes skits and various types of entertainment. Suggests that authors write for catalogue. Buys outright at rates depending upon estimated sales value of the material; also, on royalty basis. Testing not necessary before submission, but an advantage to the author. Reports in approximately two weeks. L. M. Brings.

**Pasadena Playhouse**, 39 S. El Molino Ave., Pasadena 1, Calif., tries out original plays on its Laboratory Theatre which seats about 50 to 60 people. No royalties are paid for original plays or those in public domain. But these plays, we are informed by Charles F. Priett, general manager, are tested plays, the rights to produce which are purchased through various play brokerage agents. Any playwright interested in having an original play tried out in the Laboratory Theatre should write Manuscript Committee for conditions for one-act plays considered.

**Penn Play Co.**, Plymouth, Mass. Publishes one and three-act plays, in one simple set, suitable for production by young people's groups, schools, churches, and little theatres, buying outright according to arrangements made with author. At present requires cast of most or all women. Does not require testing before submission. Reports within three weeks. Franklin Trask.

**Playwrights Publishing Co.**, P.O. Box 959, Grand Central Sta., New York. Plays for amateur theatre. Alice Wright, Royalty basis.

**Plays, The Drama Magazine for Young People**, 8 Arlington St., Boston 16. (90-100 yearly.) One-act only, holiday, historical, comedies, fantasies, etc., suitable for production by school children. Magazine is divided into three sections according to age level—Junior and Senior High, Intermediate, and Primary. \$10-\$30, on acceptance. A. S. Burack.

**Random House, Inc.**, 457 Madison Ave., New York. Plays of every variety which have achieved metropolitan production, on royalty basis on terms in accordance with standards established by the Authors League of America. Require that plays have had testing before submission. Reports within two or three weeks. Saxe Commings.

**Row, Peterson & Co.**, 1911 Ridge Ave., Evanston, Ill. (15-20 plays yearly.) One-act and three-act plays for high

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schools, colleges, churches—the general non-professional field. Best guide is to judge audience reaction in such circumstances—reaction that the playwright has observed. Buys outright, paying upon acceptance as to suitability of a play for any of these groups, an amount in line with publisher's estimate of play's worth for the specific market, also on royalty basis, at rates which vary slightly as the matter is taken up with the playwright in each case. Steady demand for plays with preponderance of female characters, especially in full-length plays. "We believe war plays are liabilities at this time. Testing before submission not required, as publisher does testing if plays are bought, but tested manuscripts are preferred as they are usually better written." Reports usually within two weeks, often sooner. Lee Owen Snook.

**Standard Publishing Co.**, 20 E. Central Parkway, Cincinnati 10. Programs, pageants, and recitations for church use, appropriate to special holidays of church year. Outright purchase at rate depending upon length and quality. Prefers testing before submission. Dorothy Fay Foster.

#### GREETING CARD MARKETS

**Ace Engraving & Embossing Co.**, 422 S. Dearborn St., Chicago. Mostly staff-written, but some sketches for Christmas cards bought from free-lancers. Rates vary depending on idea and workmanship.

**American Greeting Publishers**, 1300 W. 78th St., Cleveland 2. Buys little free-lance material. Humorous and novelty for all occasions. Robert McMahon. 50c a line and up.

**Artistic Card Co.**, 1575 Lake St., Elmira, N. Y. Christmas, birthday, convalescent, everyday verse, 4-8 lines. 50c-1 line. Query.

**Barker Greeting Card Co.**, Barker Bldg., 14th & Clay St., Cincinnati, O. Humorous, holiday, everyday, juvenile verse, preferably 4 lines. Rate of payment depends on merit of idea or verse. Usual and different. Novelty ideas acceptable only. Alvin Barker.

**Brown & Bigelow**, 1286 University Ave., St. Paul, Minn. "Copy and ideas we buy are for novelty business greetings only for holiday distribution," informs A. U. Spear. The only greeting card verses bought are humorous Christmas ones. Ideas, too, must be humorous. Rate of payment depends on each idea accepted. (No report for 1950.)

**Burgoyne (Sidney J.) & Sons**, Alleghany Ave. at 22nd St., Philadelphia 32. Ideas pertaining to greeting cards, as well as verses. Interested especially in Christmas greeting cards. Price varies with individual card and writer. At present has sufficient material to take care of requirements. Sidney J. Burgoyne.

**Butler-Thomas Co.**, 1315 Cherry St., Philadelphia, Pa. Mostly staff-written; some sketches bought.

**Buzza Cardoso**, 127 N. San Vincente Blvd., Los Angeles 48. Holiday, convalescent, religious, juvenile, sentimental, everyday, birthday. Uses all kinds of verse from 2 to 8 lines; unrhymed sentiments. Ideas must be clever. 50c a line. In 14 to 21 days. "Greeting cards are personal messages so write them as naturally as possible." **Crestwick, Inc.**, 251 4th Ave., New York 10. Religious and general Christmas texts, preferably 4 lines. Unusual quality art and text ideas. Other occasion verses after Oct. 1. Albert Bodian. Acc.

**Deutsch, J. M., Inc.**, 257 4th Ave., New York 10. "We are now in the market for greeting card verses and ideas for our new Christmas and everyday publications."

**Exclusive Co.**, 29 N. 6th St., Philadelphia 6. Christmas cards only with very short formal greetings. No verse. D. Fallows. (No report for 1950.)

**Fairfield Line, Inc.**, 2732 Fullerton Ave., Chicago 47. Conventional or humorous verse, should be directed to Editorial Dept. E. Birthday and everyday verse most in demand now.

**Gartner & Bender, Inc.**, 1104 S. Wabash, Chicago 5. Prefer copy maintaining a ray, informal, conversational tone. Use conventional, special title and humorous verses, 2-8 lines; also short prose. Especially interested in clever comic ideas. Janice Trimble. Minimum rate 50c line, Acc. **Gibson Art Co.**, Cincinnati, O. Helen Steiner Rice. Ed. Completely staff written.

**Greetings, Inc.**, 8 Richards St., Joliet, Ill. Holiday.

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**Hampton Art Co.**, 470 Atlantic Ave., Boston 10. Buys moderate amount of humorous, everyday, juvenile, 4-line verse; rough ideas. Standard rates, Acc. H. A. Bates, Ed.

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**Ito Corporation**, 207 E. 37th St., New York 16. Verse bought from free-lances. (No report for 1950.)

**Keating Co., The**, 22nd & Market Sts., Philadelphia 3. Staff written.

**Martha Washington Studios**, 551 Boylston St., Boston, Mass. Verses suitable for Christmas, Easter, birthday, convalescent, sympathy, anniversary, congratulations, bou voyage, wedding, baby congratulations, gift enclosure, thank you, friendship. 2-4 lines preferred. M. A. Haven, 50c line, usually Acc.

**Miller Art Co.**, 1190 Fulton St., Brooklyn, N. Y. Humorous, sentimental, holiday, birthday, and everyday. 4-8 lines. Ideas of various types. Usually 50c a line. (No report for 1950.)

**Norcross**, 244 Madison Ave., New York. "We seldom buy verses in the open market as we have our own staff."

**Novo Products, Inc.**, 1166 Milwaukee Ave., Chicago 22. Comic racy cards for Christmas, everyday, Valentine, birthday. Clever ideas adaptable for comic type. \$7.50. Acc. "We are the only publishers of quality comic cards. We desire very funny, clever, but not obscene cards. A sketch is preferable. No sentimental or religious ideas. Partial to ideas with a surprise ending."

**Paramount Line, Inc.**, 109 Summer St., Providence, R. I. Holiday, convalescent, religious, juvenile, sentimental, everyday, birthday verses, 4-8 lines; unrhymed sentiments, particularly comical; clever ideas. Submitted in rough dummy form, 50c a line. Acc. "Every verse should have a wish or a greeting, be written in conversational language, express an emotion or feeling the purchaser would say if writing it himself. . . . verses should be exact in rhyme and meter." Theodore Markoff.

**Rose Co., The**, 24th and Bainbridge St., Philadelphia 46. Holiday, convalescent, everyday, birthday, relations. Four-line verses; clever ideas. 50c a line at once. "Modern, light—but not flippant; warm, but not over senti-

mental." "Ideas in any form bought; payment based on value to us. Rate usually higher than for verses."

**Rust Craft Publishers**, 1000 Washington St., Boston 18. Mostly staff written.

**Schwer Co. (Charles Co.)**, 165 Elm St., Westfield, Mass. No verse at present. Some ideas bought.

**Stanley Greetings, Inc.**, 1752 Stanley Ave., Dayton 1, O. Completely staff written.

**Treasure Masters Corp.**, 605 4th Ave., S., Minneapolis. Not buying at present. Will not read sentiment material until some time in 1951. He'en Marie Amenrud.

**Voland, The P. F. Co.**, 8 Richards St., Joliet, Ill. "We buy short general greeting card verse for all occasions everyday, and are particularly interested, at present, in seeing humorous material of 2 and 4 lines. Payment on generals is 50c a line and up, depending on merit. Humorous ideas receive higher rates." Reports in two weeks. Buys ideas in rough dummy form. Marjorie Grinton, Ed.

**Warner Press, The (Gospel Trumpet Co.)**, Anderson, Ind. Holiday, convalescent, religious, juvenile, everyday, birthday verse, to 4 lines; a few religious prose sentiments, 50c a line. Acc. "Can use only religious or semi-religious sentiments. They must not be sentimental, or preachy, or doctrinal. Prefer to have a suggested scripture text, with Biblical reference accompany each sentiment. No payment for Scripture."

**White & Wyckoff Mfg. Co.**, Holyoke, Mass. No market. **White's Quaint Shop**, Westfield, Mass. Read Christmas verse Sept. 1; verse for birthday, Easter, convalescent, sympathy, birth congratulations, wedding anniversary May 1. J. B. White, 50c line; 6 lines \$2.50; 8 lines \$3.00. Acc. **Zone Co.**, 60 S.E. 4th Ave., Box 1268, Delray Beach, Fla. Holiday, everyday, humorous, juvenile, and birthday unrhymed sentiments and clever ideas. 4-8 lines. 50c a line. Acc. Florida motif only; Florida photos; Florida pen-and-ink sketches.

## WHAT THE EDITORS WANT NOW

John Antico, playreader at the Contemporary Theatre, 2705 Joy Rd., Detroit, Mich., after Sept. 1, 1950, will again read plays for possible production.

—A&J—

Lillith Lorraine is editor of a new poetry quarterly, *Challenge*, published at Rogers, Ark. The magazine will be devoted exclusively to the poetry of science and fantasy. No payment is announced.

—A&J—

The group of educators and other public men, including Chancellor Robert M. Hutchins of the University of Chicago, who have been responsible for starting the Great Books program, the present ownership of the *Encyclopaedia Britannica*, and the establishment of the publishing house Henry Regnery Co., have launched a magazine entitled *Measure*. Edited by Otto G. von Simson at 1126 E. 59th St., Chicago 37, the magazine is in the market for serious, quali-

ty essays on subjects of general interest, authoritative, but not necessarily scholarly in treatment; the work need not conform to any particular ideology. Articles will run 5000 to 8000 words in length. The magazine will provide a limited market for fiction, which cannot run over 25,000, with shorter lengths much preferred. Some verse will be published. Rate of payment is indicated by the price of \$150 for an article of about 5000 words.

—A&J—

The new food magazine announced in our May issue has been given a name, *Good Cooking*. Macfadden is publishing in September. Jacobo Muchnik is editor, and the address is 205 E. 42nd St., New York 17.

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The magazine will be a specialized women's service magazine. Mr. Muchnik indicates that most food stories will be staff prepared but that a limited market is available to free lancers. Short copy on regional and foreign recipe stories is one free-lance need. Payment will be on acceptance according to the quality of the story.

— A&J —

The new pocket-size magazine *Storyette* has changed its editorial policy to the benefit of free lance writers. Formerly accepting material only from subscribers, Cecil Gramme, editor, is now making his pages open to all. The effort of the magazine is to publish at least one new writer each issue. Needs are for one short story to 2500 words and several short shorts to 1500 words, for each issue. Short poems are used for fillers. Payment is 1½ cent per word. Address: 1273 Westwood Blvd., W. Los Angeles 24.

— A&J —

Theatre Publications, Inc., 152 W. 42nd St., New York 18, has sent us a notice that a new company, The Playwrights Publishing Company, P. O. Box 959, Grand Central Station, New York 17, has been formed to publish plays. The firm is seeking plays for publication for the amateur theatre.

— A&J —

"Common Ground magazine has been forced to suspend publication because of lack of financial support. It is hoped that suspension is only temporary and that funds may be found to allow resumption of publication in the fall," announces Common

Council for American Unity, publishers of the magazine.

— A&J —

*Man to Man* magazine has become a monthly instead of a bi-monthly, thus doubling its market for expose articles, sports articles, first-person adventure, short-short fiction, and an occasional occult article. Length limit, 3000 words. W. W. Scott is editor, at Volitant Publishing Corp., 105 E. 35th St., New York 16.

— A&J —

Pictorial Press, a syndicate formerly at 1658 Broadway, New York, is now under new ownership at 152 West 42nd St., New

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York. Photo features are needed for Pan-American, Australian, and European publications. These include fashion and home economic photos, human interest photos, picture stories, color transparencies (3¼ x 4¼ minimum size). Terms are 50% royalty on publication. George A. Piersol is executive editor and Jane M. Shaffer is fashion and feature editor.

- A&J -

With purchase of *American Photography* and removal to a new address at 421 5th Ave., So., Minneapolis 15, Minn., the need is for informed essays, technique presented by experts, outstanding photographic work. George B. Wright, associate editor, indicated that although most material will be written by specialists with standing in the field, the magazine needs to contact writers who can do interviews with personalities in both the creative and commercial sides of photog-

raphy. Such writers should query the magazine first if they have persons in mind for interview, or let the magazine know that they are available for assignment.

- A&J -

*The Catholic Digest*, published and edited at St. Paul, has opened a New York office at 270 Park Ave., 10-A, New York 17.

A&J

Judy's, 3323 Michigan Blvd., Chicago 16, announces that in the future all material will be staff written or bought on special assignment. It is no longer buying free lance material.

- A&J -

The McGraw-Hill Book Co., 33 W. 42nd St., New York 18, announces that its trade book activities will be carried on and intensified under the McGraw-Hill imprint instead of that of Whittlesey House. The Whittlesey House name will be retained only for juveniles and certain types of specialized books. Neither the policies nor the personnel of the McGraw-Hill trade department will be affected by the change.

A&J

By error, our reference in our June issue to *Copy*, the new magazine of short stories, did not contain the editorial address, which is: Suite 333, 139 So. Beverly Dr., Beverly Hills, Calif.

- A&J -

"Hardware and Housewares, Daily News Bldg., Chicago 6, is in the market for how-to-do-it photographs and captions showing and describing display ideas, merchandising tips, operational procedures or other 'one-idea' short cuts for independent retail hardware stores. These shorts should be of such a nature that the picture tells the story, with little supplemental information required for the caption. Prints should be glossies, at least 4x5 inches. The caption must include the name and address of the dealer who is the source of the idea. Minimum payment is \$4.00, on publication."

- John F. Shrock, Editor.

- A&J -

*Quicksilver*, the poetry magazine published at P. O. Box 2021, Tyler, Tex., pays for fly-leaf and cover poems by subscription and for other poems at a varying rate from

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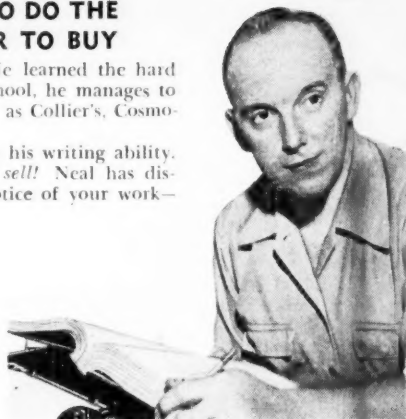
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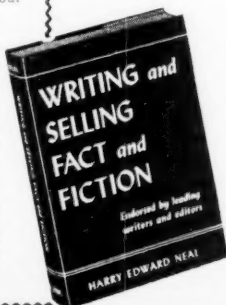


**HARRY EDWARD NEAL**

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### PARTIAL CONTENTS

How To Get Started Writing "Filler" Material. Plotting Technique Made Easy. 30 Ways To Make Editors Sit Up and Take Notice of Your Work. How To Build Strong Characters from Simple Character Traits. Where and How to Collect Facts For Your Article. Make Your Manuscript Look Like A Winner. The Secret of The Beginning, the Middle, and the Closing of Your Article or Story. How To Win The Attention of A Good Agent. How To Write Effective Dialogue. And many more helpful chapters.



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\$1 to \$5. The need is for lyrics such as are used in the better poetry markets; long poems are seldom used.

—A&J—

What effect has the Korean war upon the magazine market? Our representative in New York reports that the war has caused publishers—especially pulp magazine publishers—"to perk up." Editors are keeping their eyes open for action stories in uniform in case of a quick call. Publishers remember how magazines sold when the troops were plentiful, and this can happen again. Any author with "uniform" action stories in the trunk is being advised to get them out and revise them for setting and conflict.

Slick magazines have started asking for stories of young reservists. One slick story sold in which the trial of a case was turned in favor of the young lawyer when he announced that he had to withdraw because he had just received a telegram from Uncle Sam. His girl was going, too!

Magazines are expecting a growing circulation and an active fiction market this fall and winter so long as sufficient paper can be obtained.

Should TV be restricted, as is expected, magazines will benefit. Human interest stories on homes which will be upset by the war is story material wanted. Psychological stories about the battle of ideologies are possible. One pulp publisher has already contracted for a serial actually naming Russia as the aggressor in an atom invasion! Editors are listening to original ideas for treatment of the threatened war problems. Perhaps never before has there been such a universal question-mark over the heads of editors.

—A&J—

Originals Only is the name of a new try-out for plays, address 123 Waverly Pl., Apt. 9A, New York 11. Tom Hill is co-producer.

Under the new plan of this organization, a playwright may submit the manuscript of a full-length play. A fee of \$25 is payable for the submission, "payable within a year's time," according to the announcement. Should the play be sold, this fee is refunded; if it seems lacking in possibilities, it is returned to the writer with a written explanation and the fee reduced to \$10.

If the play is approved, it is read to a group composed of a minimum of 50 actors, actresses, directors, technicians, agents, and writers. The author is responsible for providing one complete typescript of his play for each character in the drama. From the group mentioned, a cast to read the play is selected, and the read-

ing is to the remainder of the group. The author may attend, if he desires.

After the reading of the play, each member of the group writes a ballot answering certain questions regarding the play. These ballots are then studied by the producers of Originals Only and by the author. As many of the plays as possible are then scheduled by Originals Only for "a workshop production." It is then hoped to select plays for public presentation. Further information may be secured from Originals Only.

—A&J—

Among recent casualties list *Liberty* and *United Church Youth*.

—A&J—

*Nursing World* is the new title of *Trained Nurse and Hospital Review*, 468 4th Ave., New York 16. Need is for articles on nurses and nursing 1800 to 2500 words; drawings or photos should accompany material when pertinent. Payment is 1 cent on publication.

—A&J—

*Scientific American*, 24 W. 40th St., New York 18, is not in the market for free-lance material.

—A&J—

We are catching up again with the title of the new magazine announced by Modern Living Council, with Lawrence C. Goldsmith as editor, 17 E. 45th St., New York 17. The magazine was first named *It Happened to Me*; during the summer it was renamed *Speaking Frankly*; and it will hit the stands entitled *Why—The Magazine of Popular Psychology*. Mr. Goldsmith indicates he prefers to work from outlines with authors, chiefly buying case histories of overcoming an emotional problem; articles are also needed in popular psychology, medicine, psychiatry, family problems, sex, marriage, etc. Lengths are 2000-3500 and payment 3 cents on acceptance.

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# TIPS FROM OUR READERS

## ANOTHER LOOK AT RESEARCH

JOHN D. BLACK

To let "I Write Research" by Jay Ellis Ransom, in the March, 1950, *A & J*, go unchallenged would be to do a great disservice to both research and to popular writers who might be influenced by what he has to say. I do not challenge the facts of Mr. Ransom's experience, but I do say they are unique. He leaves the impression that writing successful research papers is quite simple, and getting them published simpler still. He also says that the publication of such papers adds greatly to a writer's prestige and at least by inference leaves the idea that prestige pays off. It just isn't that simple.

I'm writing from the other side of the fence, that is, a research writer trying to get established in the popular field. Once I wrote newspaper features with a free and

easy touch. They didn't sell for much, I never shot at the top markets, but they sold. Then I went away to college and started out on the research trail. Along the way I picked up a minor—straight A's if it matters—in

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journalism from one of our best state universities, as well as a B.A., M.A., and Ph.D. In the process, and in the years which followed, I've written stacks of research papers. Their sum total put my name in *American Men of Science* while I was still a student, and more recently in the first listing of *Who Knows—And What*. I say these things not to impress or brag, but to point out that the paragraphs which follow are based on the solid foundation of a better than average record in this matter of writing research.

"Editors of technical journals," writes Mr. Ransom, "get ulcers early in life from worrying over how to fill their pages. Most of them come out quarterly to give more time to collect articles." In those two sentences he has written more utter nonsense than I've read in the past five years. Journals are usually published quarterly solely because science can get so little financial support from a smoke, drink and speed-happy society that they can't afford to publish any oftener. A technical journal that is self-supporting is as rare as a modest politician. None that I know of in biology breaks even. Certainly those that I know best are frequently held up on publication date until some angel comes along who can pay for an issue, and whose kindness is duly acknowledged somewhere in the journal. Furthermore, none that I know anything about has any shortage of manuscripts.

I'll grant anything anyone says about the difficulties of a research writer learning to unlimber and write for the popular field. I'll not grant that writing research is easy, or that publication is easy to secure in the fields of the pure sciences.

Neither will I concede that writing of research papers adds much to one's prestige in the dollars and cents writing world. I've found my Ph.D. quite a handicap in popular writing, something to keep concealed whenever possible, because editors think that all

Ph.D.'s are so far off center that they can't possibly write to interest the general public. Perhaps they're right.

Mr. Ransom also writes about "100 free reprints" for each article published, and about editors of technical journals "writing for material." Oh great and wonderful day! He has been signally honored. I've received free reprints only about three times in 20 years of successful research writing, and never yet has any technical journal solicited me, or any other scientist I know, for material. I did sell about 50 shorts to a major encyclopedia as the result of my prestige in the research field, and I've worn out two typewriters answering inquiries from other students asking for my help, but the editors never begged me on bended knee to write just one little old research paper for the June issue so they could get to press on time!

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a place for publication. For four years I sent my wares out, but not methodically. The results were not too encouraging. Last year, I kept my poems in the mail and here is the outcome: fifty-six poems paid for; four poems retained for possible use in the future, to be paid for on publication; and four accepted gratis by three verse journals. Not an overwhelming record, certainly. But considered as against five paid-for verses in 1948, it was gratifying to me.

Yes, I, for one, am still struggling at the task I know to be worth the struggle,—and I intend to keep my mail box busy!

—A&J—

## QUOTE

(A feature based on books available from the A&J book service.)

The main incentive to novel writing is, for most of us, the fact that the novel is the readiest and most acceptable way of embodying ideas and artistic statements in the context of our time.

To see why the novel characterizes our own period and civilization we need to look at society rather than at literature. The main feature of the other major techniques of communication is that they are addressed to an audience which shares with the artist a common background of cultural, religious or social belief. . . . (The novelist) will be influenced by the fact that he has no common assumptions which he can take for granted in his audience. They are not a community of which he himself is part, but a number of persons sitting in separate chairs who do not know each other's names, and would hesitate to address each other without an introduction. I believe that this is the key to the nature of the novel. For the first time in recent history we have a totally fragmented society . . .

I believe the novel owes its characters almost wholly to that society. It is, in the first place, dependent on technical facilities which have never existed before. A novel cannot be memorized, it must be printed. It is radically individual in its approach, since it addresses itself to one reader at a time, and it can make no assumptions about his

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beliefs or activities comparable with those which the early nineteenth-century novel, addressed to a section of society, could make. It is the vehicle for serious literary communication based on narrative in a society where there is no common ground, no public myth which goes for granted, and an entire world has to be created and peopled separately in each book which is written.

Alex Comfort

*The Novel and Our Time* (Alan Swallow, \$1.25).

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Mitchell C. Hodges has started TV-Radio Show Service at P.O. Box 361, Madison Sq. Sta., New York 10. The service will provide a weekly bulletin on a subscription basis to several hundred stations, agencies, and independent packagers of TV and radio programs throughout the country. The bulletin will contain capsule condensations of shows ready for marketing. Writers interested are advised to write to Mr. Hodges for further information before submitting ideas for programs.

— A&J —

*Ranch Romances* has been sold by Warner to the Standard Magazines, Inc., publishers of the Thrilling Fiction Group. Miss Fanny Ellsworth will continue as editor, and we are informed that the magazine will maintain its former policies. New address for *Ranch Romances* will be 10 E. 40th St., New York 16.

— A&J —

We are glad to report that our "market tip" on the new magazine *Fantasy and Science Fiction* considerably underestimated the market provided by editors Anthony Boucher and J. Francis McComas. Founded as a quarterly, as we reported, the magazine has already become a bi-monthly. The division between science-fiction and fantasy stories is about 50/50, and all lengths from 1000 to 12,000 are used. About 40% of the material is reprint, and the editors are always glad to see tear-sheets of stories not previously printed in fantasy magazines. Although the magazine is published from the Spivack group in New York, manuscripts should by all means be sent to the address of the editors, 2643 Dana St., Berkeley 4, Calif.; to send to the New York address would involve considerable delay. Best of all, the rates we reported were low: the magazine pays up to 3½ cents for stories under 3000, a flat \$100 for the 3000-5000 length, and 2 cents for stories over 5000—for first serial rights only. Reprints are approximately half of those rates, for one use only.

— A&J —

A complete list of Texas poets is wanted for the bibliography being compiled by the Poetry Society of Texas. All poets from the state who have not been listed should send names and information about their work to David R. Russell, 2945 Stanford, Dallas 5.

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## TECHNIC OF THE WARNING

(Continued from page 12)

the details of Althea's realizing that if he could leave Ponto, he might leave her. What would she do? Wire John? Return repentant and humble? Would John take her back, and even if he did, what kind of marriage would it be? . . . Having used the technique of the warning, all these story factors are implicit in the simple action of her recalling the catch phrase, *alone in a hot room in Rio*.

Aside from these purely technical advantages of the Warning, there is the other, more fundamental advantage—that of selling the reader on the rightness of the ending in the retributive-justice story. In these stories in which a wrong-doer is brought to justice, the reader should feel that the ending was inevitable and right. The triumph of justice is, however, beclouded if the reader is allowed to feel, "The poor thing didn't know any better." If the protagonist has been warned, if he has had an opportunity to recognize and to choose the right way, but has wilfully pursued his wicked way, we strengthen our effect of the triumph of justice, of the protagonist reaping as he has sown. The result is a much more satisfying story.

To recapitulate: If you are having trouble with the ending of a story that deals in moral values in which the protagonist is a wrong-doer who will be either punished or reformed in the end, it is quite likely that what you need is to go back and find the point in your story where you plant a Warning.

If your difficulty is specifically in finding a way to clarify the moral issues or the abstract values at the end, where the story makes its climactic reversal, it is doubtless because you have left till too late the establishment of the factors at stake.

The importance of the "right" which will triumph at the last may not be clear to your protagonist till the very end, but it should have been evident to the reader much earlier. To accomplish this, you will

have to plant the true values in a warning. And make it valid to the reader that although the one course is right, the other wrong, the protagonist is able to continue on the wrong course, blinded to the rightness of the other by the force of his compulsive desire or his obsession.

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John W. McPherrin, who has replaced Barney Zerbe as editor of *American Druggist*, 572 Madison Ave., New York 22, indicates immediate needs for articles telling how certain druggists have: 1. made friends with their local doctors; 2. developed good salespeople out of green clerks; 3. met the increasing competition from supermarkets, variety stores, and house-to-house salesmen of cosmetics, medicine, etc. Mr. McPherrin also indicates, "Wherever it is possible to obtain actual facts and figures on how much extra volume resulted from air-conditioning, we would like to get such articles."

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## Prize Contests

The Philadelphia Experimental Theatre announces a playwriting contest for full length plays opening June 1, 1950, and closing December 1, 1950. Prominent producers, actors and directors will act as judges and the first two plays of their selection will be given a week's production by the Philadelphia Experimental Theatre. Send scripts to Philadelphia Experimental Theatre, c/o Mrs. Carrol T. Mitchell, 326 S. 19th St., Philadelphia, Penna.

—A&J—

Its third annual one-act play contest is being conducted by The Y Players, Little Theatre of the Downtown YMCA, St. Louis 3, Mo., with deadline Oct. 31, 1950. The three winners will receive \$100, \$50, and \$25 in cash, together with production of their plays. Entry blanks may be secured on request from Richard Claridge, chairman of the contest.

—A&J—

Bookseller James Neill Northie is conducting the F. P. Davis contest for newspaper verse with prizes of \$5, \$3, and \$2 offered for the "best poems contributing to everyday living." The award is given in honor of F. P. Davis, editor of the former annual *Davis Anthology of Newspaper Verse*. Triplicate copies should be sent, using penname on the manuscripts, with real name in sealed envelope accompanying the poem. Entries returned only if enclosed with stamped, addressed envelope. Unpublished work or work published during 1949 and 1950 is eligible. Address the Davis Contest, 1016 N. Central, Oklahoma City, Okla.

#### SLOGANS ARE IMPORTANT

(Continued from page 13)

I like Spry for all my frying and baking because after trying them all **SPRY IS BEST BY TEST**; it satisfies completely my demand for purity, speed, digestibility, economy—**PERFECT SHORTENING FOR PERFECT RESULTS**.

This entry about Cantilever shoes won an RCA radio—it, too, has a slogan ending:

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Author & Journalist

## PLAYWRIGHT

(Continued from page 10)

Children respond with a thrill many adults have lost and long forgotten.

Think of the fields so far untouched in children's theatre playwriting! Where is the good, full-length, dramatically exciting dramatization of the childhood of George Washington? Of Jefferson? Of George Rogers Clark? Of Queen Elizabeth? Of Columbus? etc., especially aimed at a youthful audience?

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Where are the farm stories, the city stories, the wilderness stories, the stories of the sea, the stories based on the history of our cities and states? Take one state alone—your own. Its history, folklore, literature, its life today. What about the Indian, the Cowboy, the Quaker, the Pioneer? Where is the good modern play?

Come up with something new and delight the publisher!

(Ed. Note: Some play markets listed in this issue use children's plays; Miss Hortan's supplemental list for this type of play will be printed in the next issue.)

## NEAT BUT NOT GAUDY

(Continued from page 9)

blithely slipped away since you mailed the first envelopes. Your natural instincts will now tell you to start biting your nails, pressing your nose against the windows, and inviting the postman in for coffee (if you give him toast, too, he will not be able to hear you so well for the crunching and you may be able to peck in his bag just the wee-est bit). In the end you will have to give up with the postman, though, and then you will begin to write fretful notes to irritate the editors. (What other purpose could they

possibly have?) This, you tell yourself as you slip a gentle reminder into the mails, will route them out of their lethargy; what do they do in there all day, anyway? And sure enough your verses come back. Promptly, that is. You may be the patient type, though, in which case, forgive me, this isn't the way you operate at all. Perhaps you are willing to wait a little while, knowing as you drum your fingers good-naturedly, that the editors are reading your work thoroughly at least. You are so right! But if you are the naturally nervous jumpy kind who's always afraid that some black old thief in the night has snatched your verses or plundered the mails and is even now eating bobby-sox specials after having cashed your check, of course, then, by all means don't sweat it out. Send a simple penny post card or perfumed letter and find out what gives. First you should know, though, that no reputable firm would ever use anything without paying for it, the mails are fairly dependable, editorial offices are sometimes very busy, and sometimes an editor gets a "Where's-my-stuff" note, finds said stuff in his "maybe-buy" pile, and hustles it back to you to shut you up, keep you quiet, that is.

Just one more thing, be sure you put some kind of title on your verses so that the editor will know he's about to read Christmas or Birthday or something for Sweetest Day. If it's for a member of the family be sure to

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put that in the title. Simply "Brother Birth-  
day" will do the trick, although some com-  
panies are open for suggestions on titles and  
if you have good ones they can help sell the  
verses. However, in your enthusiasm to sup-  
ply new titles don't invent new reasons for  
having cards. Each company has its own  
list of titles and just because you have writ-  
ten a perfectly nifty verse for your Brother-  
in-law's Cousin on the occasion of the 10th  
Anniversary of his old-maid-daughter's Wed-  
ding, doesn't mean that they'll immediately  
slip a new title on their list. If a company  
just doesn't publish a card for "My dear  
old Aunt at Michaelmas" there's no talking  
them into it, believe me.

Maybe you'd like a word about your filing  
system, I dunno. Maybe you know all about  
filing systems, I dunno. Many writers find  
it convenient to give each verse a number.  
I don't know quite how this system works  
but it must because everybody's doing it.  
Personally, my own test of a filing system is,  
if it doesn't take a good long time to keep  
up, it's no good. Ask anyone with any kind  
of a system how he operates. He'll love tel-  
ling you (especially if you're small and straw-  
berry blonde), and if it confuses you in true  
business-like fashion or looks as though it  
would take longer to keep up than the one  
you're using, adopt it for your own, adding  
as you go your own little complications and  
quirks to make it the more fascinating.

The most successful greeting-card-verse  
writer that I have known is a person for  
whom early rising often seemed next to im-  
possible. That is, she was no early bird by  
nature, but she did insist on the worm. Her  
method of approach was to get up at five  
o'clock morning after morning and write a  
certain number of verses, before she went to  
work. She was also equally insistent that  
they be good verses. With all that persis-  
tence, how could she lose? She didn't; she  
became, and still is, one of the top verse  
writers in the country. P.S.—She got the  
worm too! (Some get away, some don't.)

So you see, if you have the talent and the  
perseverance, meter, rhyme, beauty, wit,  
charm, personality, brains, a good figure, a  
sense of decency, a love of humanity, and a  
pencil, naturally or acquired, if you have  
these, and you enjoy writing verse—all I  
can say is roses are red and violets are blue.

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